



109. Stop Diap. and Flute.

Andante.



110.

An lante



MODERN SCHOOL FOR THE ORGAN.

53

111.

Con moto

112.

Cantabile

113.

*Andante.
con moto.*

PLAYING OF FOUR PARTS

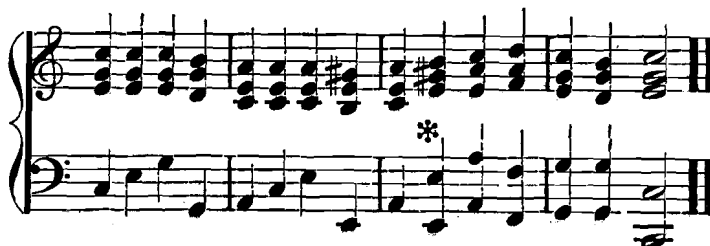
may, like four-part harmony, be divided into close and dispersed playing. While the former is considered easier, and, (because it enables the player to double his Bass notes,) more adapted to Melodeons or Organs without pedals, the latter is far preferable for its solemnity, and, if supported by the deep pedal notes, for its grandeur. In close Harmony the right hand generally plays the parts of the Treble, Alto, and Tenor, leaving to the left hand the Bass, which is often doubled to compensate for the want of a Pedal-Bass.

In dispersed Harmony the right hand plays the part of the Treble and Alto, the left hand taking Tenor and Bass. In many instances Bass and Tenor are too distant from each other, in which case the right hand takes the Tenor, or the Bass is played "obligato" by the Pedal.

Everywhere, in common Psalmody and Organ music, close and dispersed chords are mingled together, and composers will

write their music, regardless of the convenience of performers leaving it to them to find out with which hand to reach most conveniently the notes of the middle parts, which is in many instances of more vital importance than is often attached to it.

Example of Close Harmony, the right hand playing Treble, Alto, and Tenor; left hand the Bass.



The same Exercise in dispersed Harmony; right hand playing Treble and Alto; left hand Tenor and Bass.



At * the left hand doubles the Bass.

At ** the Bass note is either to be played "obligato" by the Pedal, or else it must be played by the left hand an octave higher.

On organs without Pedals, the chords after ** may also be played as printed out at ° or, in other words, by changing dispersed harmony to close harmony.

There is no instance, therefore, to warrant the omission of any part (interval) of Chords, which is so often done in

Psalmody playing, under the plea of the impossibility to reach all notes.

The following short Voluntaries will, it is confidently expected, present no insurmountable difficulties to the student; and if they, nevertheless, should, we draw the conclusion that the preceding exercises have not been sufficiently practised.

Open Diapason and Stop Diapason, with Principal or Flute, are the stops best suited for all pieces, those with special directions excepted.



115.

Con moto.

116.

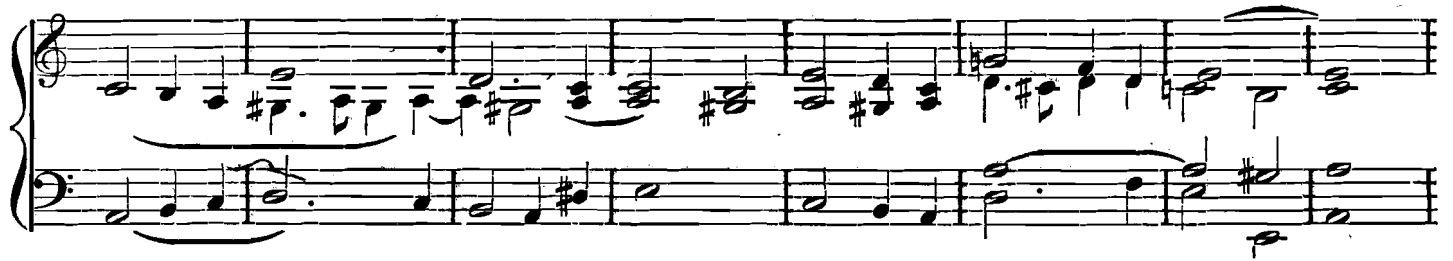
Moderato.

117.

Lento.

118.

Andantino.



121.

Pizz.
Moderato

Full Swell.

pp

122. Open Diapason.

*Andante
con moto.*

The musical score is divided into two sections, 121 and 122. Section 121 is in common time (C) and marked 'Moderato'. It features a treble staff with a melodic line and a bass staff with a more complex accompaniment. The bass staff includes fingerings (1, 2, 3, 4) and dynamic markings like 'Full Swell.' and 'pp'. Section 122 is in 3/4 time and marked 'Andante con moto'. It also has a treble and bass staff, with the bass staff showing a steady eighth-note accompaniment. The score is written for organ, with specific registrations like 'Pizz.' and 'Open Diapason' indicated.

The first system of the musical score consists of two staves, treble and bass clef, in the key of D major. The music features a flowing melody in the treble staff with eighth and sixteenth notes, and a supporting bass line in the bass staff. The piece concludes with a double bar line.

123. *With Diapasons.*

Andante

The second system begins with the tempo marking 'Andante'. It continues the melody from the first system, incorporating various fingerings (1, 2, 3, 4) and breath marks (X) to guide the performer. The music is written in D major and common time.

The third system of the musical score continues the piece, featuring more complex fingering patterns and breath marks. The melody in the treble staff is supported by a steady bass line. The system ends with a double bar line.

The fourth system of the musical score continues the piece, featuring more complex fingering patterns and breath marks. The melody in the treble staff is supported by a steady bass line. The system ends with a double bar line.

The fifth system of the musical score continues the piece, featuring more complex fingering patterns and breath marks. The melody in the treble staff is supported by a steady bass line. The system ends with a double bar line.

The sixth system of the musical score continues the piece, featuring more complex fingering patterns and breath marks. The melody in the treble staff is supported by a steady bass line. The system ends with a double bar line.

124. *With Diapasons, Flute and Principal.*

Andante.

The musical score is written for organ and is titled "124. With Diapasons, Flute and Principal." The tempo is marked "Andante." The key signature is D major (two sharps) and the time signature is common time (C). The score is arranged in six systems, each with a treble and bass staff. The first system includes fingering numbers (1, 2, 3, 4) and breath marks (X) above the treble staff. The notation features various note values, rests, and slurs across both staves. The key signature remains consistent throughout the piece.

125. *Stop Diap. and Flute.*

Andante.

The musical score is written for organ, specifically for the Stop Diapason and Flute stops. It is in 3/4 time and the key of B-flat major. The tempo is marked 'Andante.' The score consists of six systems, each with a treble and bass staff. The first system includes fingering numbers (1, 2, 3, 4) and breath marks (X) above the treble staff. The music features a mix of chords and moving lines, with some passages marked with '2' or '3' indicating fingerings. The piece concludes with a double bar line at the end of the sixth system.

126.

Al lantino. With Soft Stops.

This musical score is for a piece titled '126. Al lantino. With Soft Stops.' It is written for piano in 3/4 time. The score consists of six systems of two staves each (treble and bass clef). The music is characterized by a slow tempo and the use of 'soft stops' (marked with 'x'). The notation includes various fingerings (1, 2, 3, 4) and dynamic markings. The key signature has one sharp (F#). The piece concludes with a double bar line.

127. *With Diapasons.**Andante.*

The musical score is written for organ and consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked *Andante*. The score includes various musical notations such as chords, single notes, and rests. Some notes are marked with an 'x', likely indicating specific organ registrations. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The piece concludes with a double bar line at the end of the sixth system.

128.

Allegretto

Moderato.



129. All stops but compound and reed stops.

Andante
non molto

130.

Andante

131

Allegretto

132.

Allegretto

FUGHETTA. POSTLUDIO.

133.

Moderato.

Full Organ.

The first system of musical notation for the Fughetta Postludio. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music features a melodic line in the treble with various ornaments and trills, and a supporting bass line. The tempo is marked 'Moderato' and the registration is 'Full Organ'.

The second system of musical notation. It continues the melodic and harmonic development of the piece. The treble staff shows a series of eighth and sixteenth notes, while the bass staff provides a steady accompaniment. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The third system of musical notation. This system introduces a trill in the bass staff. The treble staff continues with a melodic line that includes some grace notes. The overall texture remains consistent with the previous systems.

The fourth system of musical notation. It features a more active bass line with frequent sixteenth-note patterns. The treble staff continues with a melodic line that includes some grace notes. The overall texture remains consistent with the previous systems.

The fifth system of musical notation, which concludes the piece. It features a trill in the treble staff. The music ends with a final cadence in both staves. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

134.

Allegretto *Full Organ.*

The musical score is written for organ and consists of six systems of two staves each. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked *Allegretto*. The first system is marked *Full Organ.* and features a complex texture with many chords and moving lines in both hands. The subsequent systems continue the piece with various melodic and harmonic developments, including some passages with sustained chords and others with more active movement. The score concludes with a final chord in the sixth system.



POSTLUDIO.

135.

Maestoso.

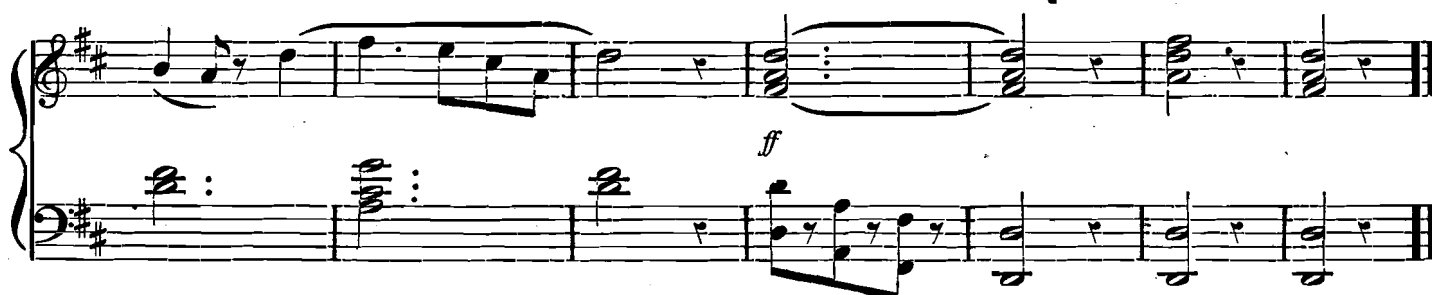
Full Organ.



136.

*Allegro.**p*

The musical score is for an organ piece, numbered 136. It is written in 3/4 time and the key of D major, indicated by two sharps (F# and C#) in the key signature. The tempo is marked 'Allegro.' and the dynamics include 'p' (piano). The score consists of five systems of two staves each. The music features various melodic and harmonic patterns, including chords and single notes, with some measures containing repeat signs. The notation is in a standard musical style with a treble and bass clef for each system.



GRACE NOTES AND EMBELLISHMENTS.

Embellishments of all kinds ought to be but sparingly used in Organ playing. Dignified simplicity is best becoming to the house of the Lord, and even to the Organ as an instrument, without reference to its office. Voluntaries interlarded with Turns and Trills are too apt to convey worldly thoughts and feelings: but to disfigure Psalmody with ornaments of a secular and trivial character is perfectly unjustifiable.†

In the concluding voluntary the organist has more latitude

for the display of his skill, as it is not required to be of so serious a character as the preceding portion of the service.

The most frequent embellishments are the *Appoggiatura*, the *Turn*, and the *Trill*, or *Shake*.

The *long Appoggiatura* is a grace note placed above or below a principal note, borrowing one half of the value of the principal note. (see ex. 1) or more, (see ex. 2) before which it is placed.



While in the long *Appoggiatura* the accent is transferred from the principal note to the grace note, the *short Appoggiatura* leaves the accent on the principal note, the grace-note being played as quick as possible before the principal note.



The *double Appoggiatura* is played like the short one, immediately and very shortly preceding the principal note, the latter being accentuated.



The *Turn* is an embellishment composed of three (see example a) or four (see example b) notes, preceding or following the principal note (see example c.) The sign for a turn is ∞

* In German called "Schleifer."

† In German called "Mordent."

‡ Compare page 14.

Written.

Played.

a b c d e f

If the upper or lower note of the Turn is to be sharpened or flattened, such a change is indicated by a sharp or flat, over or under the Turn. (See example *d, e, f.*)

The Turn (*d*) is called an *inverted* Turn, because it commences with the lower (as is the prevailing mode) instead of the upper note.

The *Trill*, or *Shake*, (marked *tr*) is a quick and alternate repetition of two notes following each other. The two notes are: the *principal* note, which is always written; and the

secondary note, which, though not written, is understood to be the next note above the principal note, according to the scale of the piece. Whether the trill is to commence with the principal (see ex. *a*) or with the secondary note (see ex. *b*) depends on circumstances; yet it is the secondary note with which trills are most generally commenced. If time permits, the trill closes as shown at example *e*. Such ending of a trill is mostly indicated by composers as will be seen in example *d*. The trill (*e*) is called a compound trill.

Written.

Played.

a b c d e

Arpeggio, or playing in *broken chords*, if judiciously introduced, belongs to the category of embellishments. The sign for Arpeggio playing is a serpentine line along the chords to be played arpeggio. Beginning with the lowest note of the chord, the other notes follow in rapid succession, as shown by examples 1 and 2.

In brilliant Allegro pieces (for concert purposes) the arpeggios, as shown by example 3, may be more appropriate, whereas the arpeggio at figure 4, seems to be better for Adagios

Written.

Written.

Played

1 2

Written

Written

Played

3 4

THE MODERN SCHOOL FOR THE ORGAN.

PART II.

PEDAL PLAYING.

The Pedal is first mentioned A. D. 1470, as an improvement invented by *Bernhard*, a German organist at the Court of the Doge of Venice. *Bernhard's* Pedal had but eight keys, *C, D, E, F, G, A, B, C*, and it was nothing more than a connection of the Pedal keys with the lowest octave of the Manual, there being no separate pipes for the Pedal keys. Since that time the improvements and enlargement of the Pedal have kept equal pace with those of the whole instrument, and we possess, now, Organs with as many as ten complete Pedal Stops of two octaves compass.* The ill-advised economy of having either Pedals of a lesser compass than two octaves, sometimes beginning with *C*, sometimes with *G*, (*C* and *G* pedals,) or of having for Organs of two, or even three Manuals only *one* Pedal Stop, likewise the different dimensions of the Pedal keys, and their relative distance from each other, (Scale of the Pedal,) furthermore, the too frequent use of the Swell, all this has been heretofore detrimental to the progress in Pedal playing, and we sincerely wish it might change for the better more generally than has heretofore been our lot to observe.

On treating on Pedal playing, it may be necessary to premise some remarks on the construction of the Pedals, and

*The Organ in Tremont Temple, Boston.

height of the seat for the player. The keys ought to be made of hard wood, (upper of a different color from the lower,) nearly an inch broad, the edge sufficiently rounded off to admit sliding from one key to another. The height of the seat naturally depends upon the size of the player. Seats, therefore, ought to be constructed with a view of changing their height at any time. The proper height of a seat will enable the player to strike any Pedal key with his heels without being compelled to move his body either to the right or to the left.

An extension of three feet eight inches will make a good scale for a Pedal-board of two octaves.

The Exercises and Voluntaries of the second part of this work are calculated for organs with one or two Manuals and *C* Pedals of two octaves compass.

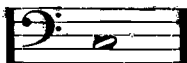
EXPLANATION OF ABBREVIATIONS.

Gr. Org. or Gt. Org.	in place of	Great Organ.
Sw.	" " "	Swell Organ.
Ch.	" " "	Choir Organ.

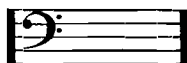
Either of these letters (*Gr. Org.*, *Sw.*, *Ch.*), placed between upper and lower Staves, directs the player to play with both hands on the Key-board marked. If placed either below or above a Staff, the letters have reference only to the staves they are placed upon.

The compass of a complete Pedal-board, is considered to be twenty-seven notes, from CCC to D, (See remarks on the subject in part I.) The true tone of the Pedal-Organ, is (when sixteen-feet, or so called double stops are drawn,) an octave lower than the notation used. (See p. 10.) If eight-feet stops are added, the pedal sounds, in addition to the lower octave, the *true* tone of the notation. If four-feet stops are added, the pedal will sound three octaves above each other.

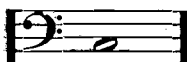
This note, - - - - -



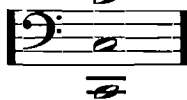
therefore, with a double, or sixteen-feet stop drawn, will sound - - - - -



adding an eight-feet stop, it will sound - - - - -



adding a four-feet stop, it will sound - - - - -



The use of four and two feet stops on the pedal is only admissible in playing full organ, that through such combinations, peculiar effects may be produced in concert playing, we

very well know, but, although we do not object to it, we do not pretend to give any directions concerning it. To do that well, is master-work.

The chief difficulty presented to those who study the organ, is the acquirement of the *Pedal-Obligato*; and as the separate and independent use of the pedal is one of the great characteristics of the Organ, (the deep pedal notes making it, more than anything else, the king of all instruments,) it has been considered best to combine the use of the manuals throughout the following exercises, in order that the student may be accustomed from the first, to the proper mode of playing the Organ. There are two ways of playing the pedal; first, by the *toes* only, of each foot; second, by the alternate use of the *toe* and *heel* of each foot upon different notes. We recommend the second mode as by far the most expedient, in general, and in particular for *American* organ players, who are often deprived of the use of the right foot by its being engaged in working the Swell, thus leaving all pedal playing to the left foot only. The exercises for this mode of playing the Pedal, (with the left foot only,) are an *entirely new feature* in this work, and will be a great help to young students.

Letter L denotes toe of left foot,
 " R " " right foot,
 " Lh " heel of left foot,
 " Rh " " right foot.

The sliding from one key to another, is indicated by a dash: (—)

EXERCISES FOR THE ALTERNATE USE OF THE RIGHT AND LEFT FOOT.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

Play the Chords first with the right hand, and afterwards with the left hand to the Pedal.

MANUAL.

13.

14.

PEDAL.

15. *Moderato* BEST.

MANUAL.

PEDAL.

16. *Alla Breve.*

17.

L R L R L R L R L R L R L R

18.

L R L R L R L R L R L R L R L R L R L R L R L

19.

R L R L R L R L R L R L R L R L R L R L R L R

20.

L R L R L R L R

21.

Exercise 21 is written for three staves: Treble, Bass, and Pedal. The time signature is common time (C). The Treble staff contains a series of eighth and sixteenth notes, mostly in the right hand. The Bass staff contains a series of eighth and sixteenth notes, mostly in the left hand. The Pedal staff contains a series of eighth and sixteenth notes, mostly in the right hand. The exercise is marked with 'R' and 'L' below the Pedal staff.

22.

Exercise 22 is written for three staves: Treble, Bass, and Pedal. The time signature is common time (C). The Treble staff contains a series of eighth and sixteenth notes, mostly in the right hand. The Bass staff contains a series of eighth and sixteenth notes, mostly in the left hand. The Pedal staff contains a series of eighth and sixteenth notes, mostly in the right hand. The exercise is marked with 'R' and 'L' below the Pedal staff.

23.

Exercise 23 is written for three staves: Treble, Bass, and Pedal. The time signature is common time (C). The Treble staff contains a series of eighth and sixteenth notes, mostly in the right hand. The Bass staff contains a series of eighth and sixteenth notes, mostly in the left hand. The Pedal staff contains a series of eighth and sixteenth notes, mostly in the right hand. The exercise is marked with 'R' and 'L' below the Pedal staff.

24.

Exercise 24 is written for three staves: Treble, Bass, and Pedal. The time signature is common time (C). The Treble staff contains a series of eighth and sixteenth notes, mostly in the right hand. The Bass staff contains a series of eighth and sixteenth notes, mostly in the left hand. The Pedal staff contains a series of eighth and sixteenth notes, mostly in the right hand. The exercise is marked with 'R' and 'L' below the Pedal staff.

25.

R L

26.

R L

27.

R L

28.

R L

29

R L

30. *Allegretto.* BEST

MANUAL.

mp

PEDAL.

R L

p

p

First system of musical notation for organ, measures 1-4. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first two measures are marked with a mezzo-forte (*mf*) dynamic. The music features flowing sixteenth-note passages in the upper staves and a more static bass line.

Second system of musical notation for organ, measures 5-8. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first measure is marked with a mezzo-piano (*mp*) dynamic, and the eighth measure is marked with a piano (*p*) dynamic. The music continues with similar melodic and harmonic textures.

Third system of musical notation for organ, measures 9-12. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first measure is marked with a pianissimo (*pp*) dynamic. The music concludes this system with sustained chords and moving lines.

Fourth system of musical notation for organ, measures 13-16. The system consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first measure is marked with a forte (*f*) dynamic. The music concludes the piece with a final cadence. The number 31. is written above the first measure of this system.

32.

Exercise 32 is written for three staves in common time (C). The top staff uses a treble clef and contains a series of eighth and sixteenth notes. The middle staff uses a bass clef and features a melodic line with some slurs. The bottom staff uses a bass clef and contains a continuous eighth-note accompaniment. The exercise concludes with a double bar line.

33.

Exercise 33 is written for three staves in common time (C). The top staff uses a treble clef and contains a melodic line with slurs. The middle staff uses a bass clef and features a melodic line with slurs. The bottom staff uses a bass clef and contains a continuous eighth-note accompaniment. The exercise concludes with a double bar line.

34.

Exercise 34 is written for three staves in common time (C). The top staff uses a treble clef and contains a series of chords. The middle staff uses a bass clef and features a melodic line with slurs. The bottom staff uses a bass clef and contains a continuous eighth-note accompaniment. The exercise concludes with a double bar line.

35.

Exercise 35 is written for three staves in common time (C). The top staff uses a treble clef and contains a series of chords. The middle staff uses a bass clef and features a melodic line with slurs. The bottom staff uses a bass clef and contains a continuous eighth-note accompaniment. The exercise concludes with a double bar line.

36.

Exercise 36 consists of three staves in G major (one sharp) and common time (C). The top staff is in treble clef, and the middle and bottom staves are in bass clef. The bottom staff is labeled 'L R' for left and right hands. The exercise is a continuous piece of music with various rhythmic patterns and melodic lines.

37. *Andante*

MANUAL

PEDAL

Exercise 37 is marked 'Andante' and consists of three staves in G major (one sharp) and common time (C). The top two staves are labeled 'MANUAL' and the bottom staff is labeled 'PEDAL'. The exercise features a slow, steady melody in the manual and a rhythmic accompaniment in the pedal.

This block continues the musical exercise 37, showing the final measures of the manual and pedal parts. The notation continues on three staves in G major and common time.

MANUAL.

38.

p

f

PEDAL.

Measures 38-41. Manual part: Treble and Bass staves. Treble staff has a piano (*p*) dynamic in measure 38 and a forte (*f*) dynamic in measure 39. Pedal part: Bass staff with a forte (*f*) dynamic in measure 39.

mp

f

Measures 42-45. Manual part: Treble and Bass staves. Treble staff has a mezzo-piano (*mp*) dynamic in measure 42 and a forte (*f*) dynamic in measure 44.

RL

Measures 42-45. Pedal part: Bass staff with a forte (*f*) dynamic in measure 44.

p

Measures 46-49. Manual part: Treble and Bass staves. Treble staff has a piano (*p*) dynamic in measure 46.

R

Measures 46-49. Pedal part: Bass staff with a forte (*f*) dynamic in measure 48.

p

Measures 50-53. Manual part: Treble and Bass staves. Treble staff has a piano (*p*) dynamic in measure 50.

RL

Measures 50-53. Pedal part: Bass staff with a forte (*f*) dynamic in measure 50.

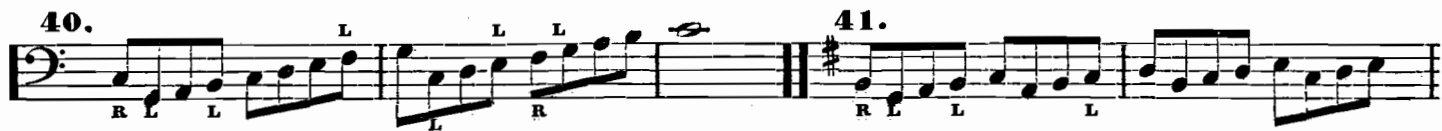
EXERCISES IN CROSSING THE FEET OVER AND UNDER EACH OTHER.

In ascending passages, the left foot is generally to begin, crossing in the lower octave *under*, and in the upper octave, *over* the right foot.

In descending passages, the *right* foot has to commence, and crosses in the upper octave *under*, and in the lower octave *over* the left foot. In playing on upper keys, the crossing *over* will be found safest; yet, sliding, and the use of the heels

will be more available, as will appear shortly. The crossing *over* or *under* is indicated by having the letters R and L either over or under the note to be played. L under the third note of exercise 39, indicates that the left foot crosses *under* the right foot.

In the exercises after No. 43, the decision, in this respect, is left to the judgment of the student.



Practise this and the following exercise like No's. 13 and 14.



45.

Handwritten musical score for exercise 45. It consists of three staves in common time (C). The top staff is treble clef, the middle and bottom are bass clef. The piece consists of 8 measures. The bottom staff has fingerings L, R, L, R, L, R, L, R.

46.

Handwritten musical score for exercise 46. It consists of three staves in common time (C). The top staff is treble clef, the middle and bottom are bass clef. The piece consists of 8 measures. The bottom staff has fingerings R, L, R, L, R, L, R, L.

47.

Handwritten musical score for exercise 47. It consists of three staves in common time (C). The top staff is treble clef, the middle and bottom are bass clef. The piece consists of 8 measures. The bottom staff has fingerings R, L, R, L, R, L, R, L.

48.

Handwritten musical score for exercise 48. It consists of three staves in common time (C). The top staff is treble clef, the middle and bottom are bass clef. The piece consists of 8 measures. The bottom staff has fingerings L, R, L, R, L, R, L, R.

49.

R L

50.

L R

51.

L R L L

52.

R

53.

R L R L

54.

L R

55.

R L

56.

R L R

57.

Handwritten musical score for exercise 57, featuring three staves in C major, common time. The top staff has a melodic line with eighth and sixteenth notes. The middle staff has a bass line with eighth notes. The bottom staff has a bass line with eighth notes and rests. Fingerings are indicated by 'L' and 'R' below the notes.

58.

Handwritten musical score for exercise 58, featuring three staves in C major, common time. The top staff has a melodic line with eighth notes. The middle staff has a bass line with eighth notes. The bottom staff has a bass line with eighth notes and rests. Fingerings are indicated by 'L' and 'R' below the notes.

59.

Handwritten musical score for exercise 59, featuring three staves in C major, common time. The top staff has a melodic line with eighth notes. The middle staff has a bass line with eighth notes. The bottom staff has a bass line with eighth notes and rests. Fingerings are indicated by 'L' and 'R' below the notes.

60.

Handwritten musical score for exercise 60, featuring three staves in C major, 6/8 time. The top staff has a melodic line with eighth notes. The middle staff has a bass line with eighth notes. The bottom staff has a bass line with eighth notes and rests. Fingerings are indicated by 'L' and 'R' below the notes. The word "man." is written below the first measure of the bottom staff, and "ped." is written below the second measure.

61. Right hand.

Left hand.

Pedal. R R L L R R L L R R L L R R

62. Right hand.

Left hand.

Pedal. R L R L R L R L R L R L R L R L

63.

MANUAL.

PEDAL.

64.

RL L

65.

LR

66.

LR

67.

LR LR

68.

Exercise 68 is a three-staff piece in C major, common time. The top staff features a series of chords and intervals, including a descending scale of thirds. The middle staff provides a harmonic accompaniment with sustained chords and moving lines. The bottom staff contains a rhythmic pattern of eighth and sixteenth notes, with 'L' and 'R' markings indicating left and right hand positions.

69.

Exercise 69 is a three-staff piece in C major, common time. The top staff has a melodic line with a descending scale of thirds. The middle staff provides a harmonic accompaniment with sustained chords and moving lines. The bottom staff contains a rhythmic pattern of eighth and sixteenth notes, with 'L' and 'R' markings indicating left and right hand positions.

Exercise 70 is a three-staff piece in C major, common time. The top staff has a melodic line with a descending scale of thirds. The middle staff provides a harmonic accompaniment with sustained chords and moving lines. The bottom staff contains a rhythmic pattern of eighth and sixteenth notes, with 'L' and 'R' markings indicating left and right hand positions.

Moderato.

70.

MANUAL.

PEDAL.

Exercise 70 is a three-staff piece in C major, common time. The top staff has a melodic line with a descending scale of thirds. The middle staff provides a harmonic accompaniment with sustained chords and moving lines. The bottom staff contains a rhythmic pattern of eighth and sixteenth notes, with 'L' and 'R' markings indicating left and right hand positions. The word 'BEST.' is written at the end of the piece.

First system of musical notation. The treble staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). The grand staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). The bass staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). Fingerings are indicated: R L for the first measure, L R for the second measure, and R L for the third measure.

Second system of musical notation. The treble staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). The grand staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). The bass staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). Fingerings are indicated: L R L for the first measure, L R L for the second measure, and L R L for the third measure.

Third system of musical notation. The treble staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). The grand staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). The bass staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). Fingerings are indicated: L R for the first measure, L R for the second measure, and L R for the third measure.

Fourth system of musical notation. The treble staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). The grand staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). The bass staff contains a whole rest followed by a half note chord (F4, A4), a half note chord (G4, B4), and a whole note chord (A4, C5). Fingerings are indicated: L R for the first measure, L R for the second measure, and L R for the third measure.

First system of musical notation for organ. The top staff (treble clef) contains a melodic line with a *mp* (mezzo-piano) dynamic marking. The middle staff (bass clef) is mostly empty. The bottom staff (bass clef) contains a rhythmic pattern with a *L R* (Left Right) marking.

Second system of musical notation for organ. The top staff (treble clef) contains a melodic line with a *f* (forte) dynamic marking. The middle staff (bass clef) contains a melodic line with a *p* (piano) dynamic marking. The bottom staff (bass clef) contains a rhythmic pattern with a *R L* (Right Left) marking.

Third system of musical notation for organ. The top staff (treble clef) is empty. The middle staff (bass clef) is empty. The bottom staff (bass clef) contains a continuous rhythmic pattern.

Fourth system of musical notation for organ. The top staff (treble clef) contains a melodic line with a *p* (piano) dynamic marking. The middle staff (bass clef) contains a melodic line. The bottom staff (bass clef) contains a rhythmic pattern with a *R* (Right) marking.

It is sometimes necessary to change the feet on the same key. This can be done in two different ways; first, by substituting one foot for the other without permitting the key to

rise, (see example 71.) or by striking the same key in immediate succession, changing the feet, (see example 72.,

EXERCISE IN SUBSTITUTING ONE FOOT FOR THE OTHER.

71.



72.



73.

MANUAL.

PEDAL.

Measures 71-73 of the organ piece. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Measures 74-76. Measure 74 continues the previous texture. Measures 75 and 76 introduce a new melodic motif in the right hand, featuring a sequence of eighth notes. The left hand continues with a steady accompaniment.

Measures 77-79. Measure 77 is marked with the number 74. The right hand has a melodic line with some rests. The left hand features a complex rhythmic pattern with frequent fingerings indicated by 'L', 'R', and 'RL' (Right-Left) markings.

Measures 80-82. Measure 80 is marked with the number 75. The right hand continues with a melodic line. The left hand has a rhythmic pattern with fingerings indicated by 'R', 'LR', 'L', and 'RL' markings.

76. BEST.

MANUAL.

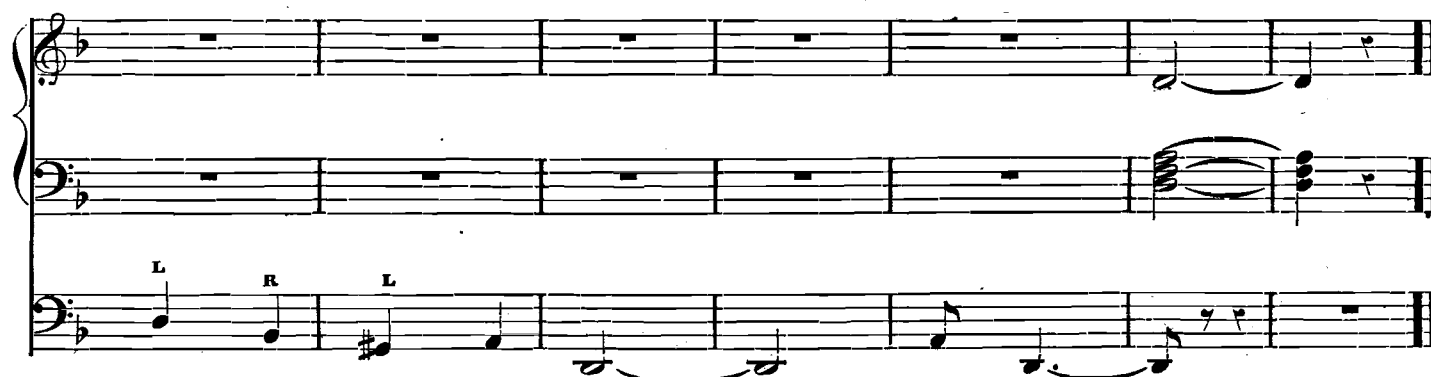
PEDAL.

p

L RL LR LR LR

mf

R L LR RL



EXERCISES FOR THE ALTERNATE USE OF THE TOES AND HEELS.

Note a.—Experience has taught us, that for the sake of the organs, the heel ought not, in the first instance, to be used too frequently, and when used, great care ought to be taken to properly moderate the stroke given to the keys, which is apt to be heavier than most pedal actions will endure.

Note b.—To employ the heel of the left foot in the upper octave, or the heel of the right foot in the lower octave, is considered impracticable.

Note c.—Letters *Lh*, signify left heel; letters *Rh*, signify right heel; letters *L* and *R* signify as heretofore, toe of left or right foot.

77.



78.



79. * L Lh Rh R L Lh Rh R L Lh Rh R L Lh Rh R L Lh Rh R L Lh Rh R

R L Lh R Rh L Lh R Rh L Lh R Rh L Lh R Rh L Lh R Rh R

80. R Rh Rh R L Lh Lh L Rh R Rh R Rh R Rh R Rh R Rh R

81. Lh L R L R Rh R L R L R L R Lh

82. L Lh R L R Rh R Rh L R L R Lh L

83. Lh L Lh L Lh R L Lh L Lh L R Rh R Rh R L Rh R Rh R Rh R Rh R

R Rh R Rh R Rh R Rh L R Rh R L Lh L Lh L Lh L R Lh Lh L L

84. Right hand. Left hand. Pedal. L R Rh L Lh R L R Rh Lh L R

Pedal. Rh R L Lh R L

* This mode of playing these passages may be found very awkward, but we would observe that it is arranged so for the sake of practice only.

85.

MANUAL.

PEDAL.

Rh R Rh R Lh L Lh L Rh R Rh

86.

R Rh Rh R L Rh L Rh L Lh L

R Rh Lh L Lh R Rh R Rh L Lh R L

SLIDING FROM ONE KEY TO ANOTHER.

This method of playing is to be practised especially with the left foot, for, while using the Swell, the left foot has to take advantage of that mode very frequently.

Sliding may be done from any key to another, but is most admissible from an upper to a lower key. The mark for sliding is a line (—).

87.

88.

Right hand.

Left hand.

Pedal.

L R L R L Rh R Rh L R L R L Lh L R R Rh R L R L L